

## The Theme of Social Injustice in the Polish Translation of *Oliver Twist* by Charles Dickens

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### Abstract

The aim of the present study is to analyze the theme of social injustice in the nineteenth century translation of *Oliver Twist* by Charles Dickens. It is to be seen what changes occurred in the theme of social injustice between the target and the source languages as a result of the translator's initiative. The examined rendition comprises the Polish version of *Oliwer Twist* which was translated anonymously in 1845. The analysis is carried out with regard to a number of the translational parameters. These parameters include translation shifts (Catford, 1965), disambiguation and semantic or stylistic incongruities (Munday, 2004), direct and oblique techniques (Vinay and Darbelnet, 1995). The theoretical part of the paper presents such concepts as the issue of social injustice in Victorian England and Dickens's personal attitude in this regard. The description of the theoretical notion of translation shifts is also included. Additionally, the model of analyzing meaning known as disambiguation is introduced. Concurrently, direct and oblique translation techniques in reference to semantic and stylistic incongruities are mentioned. The practical part consists in analyzing the selected fragments of the source text juxtaposed with their target equivalents. The scrutiny aims at identifying how phrases dealing with social injustice were translated in line with the translational parameters in question. Finally, conclusions are drawn.

**Keywords:** Dickens, social injustice, translation analysis, translation shifts, direct and oblique translation techniques

### 1. Introduction

Charles Dickens lived in difficult times when Great Britain had to face many challenges concerning man and society; particularly social and political issues needed urgent solutions (Wood, Hahn, 2012). Among multiple problems poverty, social injustice, and violence towards the weak and defenceless could be mentioned. As Stephen Currie points out: "Dickens's England promised little and offered even less. Millions of men, women, and children led lives that verged on utter misery" (2014, p. 13). In this regard Victorian England was similar to Poland where such problems were also an issue. The characteristic feature present both in England and Poland was that people became more aware of the significance of social good. This awareness stemmed from philosophy based on ethical grounds such as idealism, utilitarianism and positivism (Wood, Hahn, 2012, p. 434). With the development of these philosophical views, awareness of social problems began to grow. Literature played an important role in making readers realise the need to face the problems societies in Great Britain as well as in Poland had to struggle with.

The purpose of the article is to analyse the theme of social injustice in the Polish translation of *Oliver Twist* by Charles Dickens. The subject of scrutiny includes the Polish translation entitled *Oliwer Twist* rendered anonymously in 1845. It is to be seen what changed occurred in the theme of social injustice between the source and the target language as a result of the translator's initiative. In order to carry out the analysis, a number of translational parameters is to be applied. These parameters comprise translation shifts (Catford, 1965), disambiguation and semantic or stylistic incongruities (Hatim, Munday, 2004), direct and oblique translation procedures (Vinay and Darbelnet, 1995).

## 2. Social injustice and Dickens

Dickens is often associated with human suffering as he was particularly sensitive to human injustice. The fate of the weak and defenceless was not indifferent to him, particularly when children were involved. In his novels Dickens incessantly advocates humanism attracting readers' attention to acts of injustice in order to evoke in them the feelings of empathy (Helsztyński 1971, p. 140). Dickens deliberately exposes his readers to extreme emotions. When analysing Dickens's life, it is not so obvious whether humanism present in his novels shows his true face as a radical reformer acting against the nineteenth century social injustice or not. Indeed, Dickens's sensitivity to human suffering is genuine and flows from his heart. However, his intention was not to ignite a rebellion (Seredyński, 1882) but rather provide his readers with food for thought to begin the transformation of the fossilised social system. Dickens's idea was to grant his readers sound, moral foundations that could help to destroy the old-fashioned way of thinking. In difficult times strong moral values are an invaluable asset, and Dickens knew it from his own experience. The trauma of his childhood (O. Jordan, 2001, p. 92) shaped him into a man with a vulnerable heart who, throughout whole of his life dreamt of the unattainable ideal.

Dickens was not a simple personality but a man with a sophisticated soul, which is illustrated in the following quotation:

Owing to his unusual psychological make-up Charles Dickens has been the subject of several mutually contradictory appreciations. One biographer has seen in him a satirist and a woman-hater, another a man living his life in a trauma, another an exemplar of applied Christianity, another a neurotic and highly disagreeable sentimentalist, another a social reformer with a tendency towards Marxian views, while to the commonalty the mere name of Dickens conjures up the cosy fireside, the joys of home, glowing hearts and Christmas largess (Pope-Hennessy, 1945, p. 15).

Thus, the portrait of this prominent writer is not homogenous and plainly transparent, which adds its unique flavour to his writing. Unquestionably though, his attempts to attract readers' attention to social injustice were unabated and clearly visible in his novels.

## 3. Theoretical background

In this section the selected translation parameters are to be presented. These parameters are to be described in the following order: translation shifts (Catford, 1965), direct and oblique translation procedures (Vinay and Darbelnet, 1995), and disambiguation and semantic or stylistic incongruities (Hatim, Munday, 2004).

### 3.1. Translation shifts

The term *translation shift* was coined by John C. Catford, the linguist. In his linguistic theory Catford made a distinction between the so-called formal correspondence and textual equivalence (1965, p. 73) and defined *shifts* as "departures from formal correspondence in the process of going from the source language to the target language" (1965, p. 73). Another definition describes translation shifts as "the small linguistic changes that occur between the source and the target language" (Hatim, Munday, 2004, p. 26). What Catford meant by formal correspondence was a perfect match between the source and the target language, which is rarely attainable in translation. What is more, following Ferdinand de Saussure's theory of the linguistic sign (see Saussure in Hatim, Munday, 2004, p. 17), formal correspondence can be associated with Saussure's signifier referring to the linguistic system (a word) only. That is perhaps why Catford's theory was criticised for focusing solely on the linguistic aspect in translation, which was perceived as a limitation. In translation what counts for the translator is a concept, the so-called signified (see Saussure in Hatim, Munday 2004, p. 17), which in Catford's theory was associated with textual equivalence. In Translation Studies the notion of translation shift is referred to as cross-linguistic difference

(Malmkjær, 2018, p. 141), reformulation (Gambier, Doorslær, 2013, p. 43), interference, (Kruger, Wallmach, Munday, 2011, p. 173), explicitation (see Blum-Kulka, 1986 quoted in Venuti, 2012, p. 186), amplification and conversion (Munday, Zhang, 2017, p. 76).

### **3.2. Direct and oblique translation procedures**

In 1995 two Canadian scholars, Jean-Paul Vinay and Jean Darbelnet described a model for analysing the source and target language counterparts. In their model they presented seven translation procedures which could be used by the translator when dealing with translation shifts. They were divided into two categories known as direct and oblique translation techniques. The former included *borrowing*, *calque* and *literal translation* (1995, p. 31-33) whereas the latter covered *transposition*, *modulation*, *equivalence* and *adaptation* (1995, p. 36-40); (see Vinay, Darbelnet quoted in Hatim, Munday, 2004, p. 30).

Within the group of direct translation *borrowing* can be understood as the procedure thanks to which the source language flavour is retained in the target language, particularly when culture is involved. The procedure of *borrowing* may be sometimes similar to *calque*, although the difference is that when using *calque* each element of the source text is translated in an intact, literal way into the target text. The last procedure that belongs to the family of direct translation is *literal translation* which is explained as “the direct transfer of a SL text into a grammatically and idiomatically appropriate TL” (Vinay, Darbelnet, 1995, p. 33). The direct translation is focused on the source text which results in transparency of the source text flavour in the target text.

The group of oblique translation techniques opens *transposition* which is described as “replacing one word class with another without changing the meaning of the message” (Vinay, Darbelnet, 1995, p. 36). When translators use this procedure, they make certain alterations, change the position of a given word class within a translation unit in question as long as the meaning retains the same. In the case of *modulation* translators are granted even greater freedom to introduce changes. As a result, the form of the source text is completely altered, though the meaning is conveyed in an intact way. The effect of sameness or similarity between the source and the target texts is what translators strive for when using *equivalence*. The effect of equivalence may be achieved when translators express the message that can be deemed equivalent in meaning between the source and the target languages by means of different stylistic and structural devices. The last oblique translation procedure is *adaptation* which grants translators greatest freedom. In order to achieve the effect of equivalence known as a situational equivalence (Vinay, Darbelnet, 1995, p. 39), translators may shape the source text message so that it suited the target text culture.

### **3.3. Disambiguation**

The concept of disambiguation is often referred to in the domain of semantics (Munday, 2004, p. 36); (Toury, 2012, p. 306). It is particularly useful when dealing with analysing meaning. That is probably why we can talk about the so-called semantic disambiguation which can be defined as “choosing the meaning of ambiguous words according to the context” (Poibeau, 2017, p. 44). This is what translators often focus on when facing a challenge of polysemy; they try to select an equivalent that would suit the context. Disambiguation is not limited to semantics only, it can be also lexical (Somers, 2003, p. 150). In the model of disambiguation context plays a significant role, however there are also other factors that may facilitate a translation decision such as knowledge and experience (Munday, 2012, p. 36). Disambiguation is also mentioned in the list of the so-called translation universals along with “explicitation, simplification, conventionalisation, avoidance of repetition, etc. (see Baker quoted in Malmkjær, 2019, p. 21). Choosing one of

the equivalents that matches the context can be a challenge, since the wrong choice may lead to mistranslation.

#### 4. Practice and Data Analysis

The purpose of the study is to analyse how the theme of social injustice was rendered. The research material comprises Charles Dickens's novel entitled *Oliver Twist* and its Polish counterpart entitled *Oliwer Twist* translated anonymously in 1845. The scrutiny includes six source text samples juxtaposed with their target text equivalents. The analysis is to be carried out with regard to the selected translational parameters such as translation shift, direct and oblique translation procedures and disambiguation.

In order to illustrate how the theme of social injustice is translated, the so-called back translation is used included in square brackets and preceded by the abbreviation *lit.* which stands for *literally*. The literal back translations are rendered by the author of the article.

Table 1. The divorce regulations in *Oliver Twist*.

The source text	The target text
They made a great many other wise and humane regulations having reference to the ladies, which it is not necessary to repeat; kindly undertook to divorce poor married people, in consequence of the great expense of a suit in Doctors' Commons; and, instead of compelling a man to support his family as they had theretofore done, took his family away from him, and made him a bachelor! (1855, p. 18).	Prócz tego wiele jeszcze nie mniej mądrych i ludzkich rozporządzeń uchwalono, dotyczących się po większej części kobiet, które jednak pominąć wolemy. Przez nadzwyczajną dobroć serca, mając wzgląd na koszt znaczne rozwodów sądowych, postanowili także sami o rozwód dla zaślubionych się postarać, i zamiast do tego zniewalać, aby mąż rodzinę swoją utrzymywał, ... czego się dotąd sumiennie trzymali, teraz przeciwnie, rodzinę mu odbierali, i człowieka bezżennego na powrót z niego robili (1845, p. 24-25).

The first sample refers to the divorce regulations described by Dickens in *Oliver Twist*. By analyzing the excerpt, we may notice multiple shifts undertaken by the anonymous translator. In terms of semantic shifts, they can be observed in the expressions *other wise and humane regulations* rendered as *nie mniej mądrych i ludzkich rozporządzeń* [lit. **not less** wise and human regulations]. The shift is visible in the phrases *nie mniej* [lit. not less], which are added to the translation. The similar shift in the form of an addition is present in words *having reference to the ladies* translated as *dotyczących się po większej części kobiet* [lit. having **in the most part** reference to women]. Other observable shifts are visible in the locution *not necessary to repeat* translated as *które jednak pominąć wolemy* [lit. which we would rather omit here]. The translation procedure used here is modulation. Another shift refers to the expression *kindly undertook* translated as *przez nadzwyczajną dobroć serca* [lit. with the extraordinary kindness of heart]. This time the procedure of modulation and adaptation can be witnessed. It is interesting to observe how the translator worked with the expression *of compelling a man to support his family*, which was translated as *tego zniewalać, aby mąż rodzinę swoją utrzymywał* [lit. to enslave the husband to support his family]. The Cambridge dictionary states that the immediate equivalent of the word *to compel* is *zmusić* [lit. to force] (<https://dictionary.cambridge.org/pl/dictionary/english-polish/compel>). Whereas, the word used by the Polish translator *zniewalać* has the dictionary equivalent *to enslave, subjugate, coerce, constrain, captivate* (<https://context.reverso.net/translation/polish-english/zniewalać>). The procedure of adaptation is visible in the form of the equivalent *zniewalać* [lit. enslave].

Another addition can be seen in the words *as they had theretofore done* translated as *czego się dotąd sumiennie trzymali* [lit. which they diligently adhered to]. What is more, the expression *teraz przeciwnie* [lit. Now on the contrary] is added to the target version, although it is not present in the source text. The semantic shift in the form of the modulation procedure can be noticed in the locution *and made him a bachelor!* translated as *człowieka bezżennego na powrót z niego robili* [lit. and he was made a man without marriage again]. The exclamation mark present in the source text is lost in translation.

If we are to disambiguate between the contextual meaning of the source and the target texts, it is noticeable that the anonymous translator shifts towards the connotative meaning (Nida, Taber, 1969, p. 91). Thus, the target text is more saturated with emotions than its source counterpart, so visible in the added phrases. Interestingly, the equivalents the translator uses to intensify emotions in readers are additions of words which are non-existent in the original. That is probably why, the target text is longer than the source version.

Table 2. The situation of women in *Oliver Twist*.

The source text	The target text
Your prerogative! Sneered Mrs. Bumble, with ineffable contempt.	- Prawo! – zawała szydersko pani Bumble, z niewypowiedzianą wzgardą.
I said the word, ma'am, observed Mr. Bumble. The prerogative of a man is to command.	- Tak jest, prawo! Rzekłem, moja pani! – odpowiedział Bumble. – Mąż ma prawo rozkazywać.
And what's the prerogative of a woman, in the name of goodness? Cried the relict of Mr. Corney deceased.	- A jakież prawo kobiety mają, na miłość wielkiego Boga? – wrzasnęła wdowa po nieboszczyku śp. Panu Corney.
To obey, ma'am, thundered Mr. Bumble. Your late unfort'nate husband should have taught it you, and then, perhaps, he might have been alive now. I wish he was, poor man (1855, p. 142).	- Prawo być posłuszną! – zagrzmiął Bumble. – Gdyby twój pierwszy i nieszczęśliwy mąż nieboszczyk był zawsze o tem pamiętał, i tobie często przypominał, byłby z pewnością dotąd jeszcze przy życiu. O, ja bym sobie szczerze życzył, aby on był jeszcze żył, ten biedny człowiek (1845, p. 134-135).

The second sample refers to the situation of women as presented by Dickens in *Oliver Twist*. The first shift is noticeable in the expression *Your prerogative!* translated as *prawo!* [lit. law/the right]. The Ponds dictionary defines the word *prerogative* as *prerogatywa/przywilej* [lit. prerogative/privilege] (<https://pl.pons.com/t%C5%82umaczenie/angielski-polski/prerogative>). The translator, by way of differentiating between the available equivalents used semantic disambiguation and translated the expression by means of modulation. The word *prawo* [lit. law/the right] is repeated, probably for the sake of emphasis, in the phrases *I said the word* translated as *tak jest, prawo!* [lit. yes, it is the law/the right]. As can be seen, the translation makes a stronger effect on the reader than its source text equivalent.

Another shift is noticeable in the expression *the prerogative of a man is to command* translated as *mąż ma prawo rozkazywać* [lit. the right of a husband is to command]. The procedure used here is modulation. An interesting shift is visible in the fragment *in the name of goodness* translated as *na miłość wielkiego Boga* [lit. for great God's love]. The target version seems intensified in its emotional impact compared with its source text counterpart. Another expression that has been altered in the process of translating refers to the word *to obey* rendered as *prawo być posłuszną!* [lit. the right to be obedient!]. The word *prawo* [lit.

law/the right] is repeated three times and the line ends with an exclamation mark, probably used for the sake of emphasis. The procedure used here is modulation and equivalence with an element of adaptation. Additionally, semantic and lexical disambiguation is visible. Another example of shifts can be observed in the sentence *your late unfort'nate husband should have taught it you* translated as *gdyby twój pierwszy i nieszczęśliwy mąż nieboszczyk był zawsze o tem pamiętał, i tobie często przypominał* [lit. if your **first** husband had always **remembered about it and had often reminded you of it**]. The alterations are semantically significant and can be classified as adaptations. The last shift in the analysed sample, also identified as an adaptation, is visible in the phrases *I wish* translated as *o, ja bym sobie szczerze życzył* [lit. **oh**, I would **sincerely** wish that **for myself**].

Table 3. The appalling conditions of boys working as chimney sweeps in *Oliver Twist*.

The source text	The target text
<p>- Young boys have been smothered in chimneys, before now, - said another gentleman.</p> <p>- That's because they damped the straw before they lit it in the chimney to make 'em come down again – said Gamfield; - that's all smoke, and no blaze; vereas smoke ain't o'no use at allin makin' a boy come down; it only sinds him to sleep, and that's wot he likes. Boys is wery obstinit, and wery lazy, gen'lm'n, and there's nothink like a good hot blaze to make 'em come down with a run; it's humane too, gen'lm'n, acause, even if they've stuck in the chibley, roastin' their feet makes 'em struggle to hextricate theirselves (1855, p. 20).</p>	<p>- Zdarzyło się nieraz, że się chłopcy w kominie podusili, - ożwał się inny.</p> <p>- To dla tego jedynie, że słomę pierwą w wodzie zmaczano, nim ją w kominie zapalano, aby chłopców do zejścia na dół zmusić, - objaśnił ich Gramfield. – Słoma zwilżona nie daje wcale ognia, tylko dym wielki; a dymem samym niepodobna chłopców z komina wypędzić. Dym ich tylko usypia, a oni sobie też tego najbardziej życzą. Bo to trzeba panom wiedzieć, że nie ma istot krąbrniejszych i lenowszych, jak te chłopcy, a niemaż sposobu lepszego i skuteczniejszego do wypędzenia ich z komina, jak rozpalenie dobrego ognia. Sama ludzkość nawet użycie tego środka nam nakazuje, gdyż jeśli który w kominie uwieźgne, a ogień mu w nogi dopieče, tak długo się rzuca i nogami wierzga, dopokąd się sam nie uwolni (1845, p. 35).</p>

In the mentioned sample, there are a few shifts to be observed. The first one is present in the locution *ain't o'no use at allin makin' a boy come down* translated as *niepodobna chłopców z komina wypędzić* [lit. it is unlikely the boys would be expelled from the chimney]. The procedure of modulation dominates in this fragment. Another translator's intervention is noticeable in the phrases *that's wot he likes* translated as *a oni sobie też tego najbardziej życzą* [lit. and this is what they wish the most]. The procedure used here is modulation with the element of adaptation in the word [lit. the most]. Another example of adaptation is visible in the fragment *boys is wery obstinit* rendered as *nie ma istot krąbrniejszych i lenowszych, jak te chłopcy* [lit. there are not creatures that would be more ill-behaved and lazier than those boys]. The example of another shift is found in the words *there's nothink like a good hot blaze to make 'em come down with a run* translated as *niemaż sposobu lepszego i skuteczniejszego do wypędzenia ich z komina, jak rozpalenie dobrego ognia* [lit. there is not a better and more effective way than good fire to expel them from the chimney]. The procedure the anonymous translator used here is modulation with the element of adaptation.

Table 4. The attitude of the English authorities towards violence and social injustice in *Oliver Twist*.

The source text	The target text
As Mr. Gamfield did happen to labour under the slight imputation of having bruised three or four boys to death, already, it occurred to him that the board had perhaps, in some unaccountable freak, taken it into their heads that his extraneous circumstance ought to influence their proceedings. It was very unlike their general mode of doing business, if they had; but still, as he had no particular wish to revive the rumour, he twisted his cap in his hands, and walked slowly from the table (1855, p. 21).	Że zaś o panu Gamfield ta krzywdząca wieś chodziła, iż niedawno dwom czy trzem uczniom swoim głowy na śmierć porozbiął, zdawało się mu tedy, że sobie zbór w sposób niepojęty to wbił do głowy, a ta okoliczność niemila wpływ niekorzystny na ich postanowienie wywarła. Prawda, że postanowienie podobne wbrew wszelkiemu ich zwyczajowi w ułatwieniu podobnych spraw było, lecz, że mu wiele na tem zależało, aby wieści owe na nowo nie odświeżyć, zaczął tedy kręcić czapkę w rękach, i zwolna od stołu się oddalać (1845, p. 36).

In the sample in question, there are several translation shifts to be noticed. The first one is present in the expression *the slight imputation of having bruised three or four boys to death* translated as *krzywdząca wieś chodziła, iż niedawno dwom czy trzem uczniom swoim głowy na śmierć porozbiął* [lit. unfair news appeared that recently the heads of **two or three** boys were beaten to death]. This is the example of adaptation where the number of the deceased boys was altered, and the word [lit. recently] was added. The dictionary definition of the word *imputation* is *imputacja* [lit. imputation/accusation] (<https://context.reverso.net/t%C5%82umaczenie/angielski-polski/imputation>). Translating the word as *krzywdząca wieś* [lit. unfair news] is also an adaptation. Another shift is observed in the fragment *his extraneous circumstance ought to influence their proceedings* translated as *ta okoliczność niemila wpływ niekorzystny na ich postanowienie wywarła* [lit. this unpleasant circumstance had a disadvantageous impact]. According to the Oxford Learner's Dictionary the word *extraneous* means *nieistotny* [lit. irrelevant] (<https://www.oxfordlearnersdictionaries.com/definition/english/extraneous>). The translator opts for *niemila* [lit. unpleasant] and uses an addition in the form of the adjective *niekorzystny* [lit. disadvantageous] which is non-existent in the source text.

Table 5. The ways to get rid of orphans in *Oliver Twist*.

The source text	The target text
The board, in imitation of so wise and salutary an example, took counsel together on the expediency of shipping off Oliver Twist in some small trading vessel bound to a good unhealthy port, which suggested itself as the very best thing that could possibly be done with him; the probability being, that the skipper would either flog him to death, in a playful mood, some day after dinner, or knock his brains out with an iron bar, - both pastimes being, as is pretty generally known, very favourite and common recreations among gentlemen of that class.  The more the case presented itself to the board, in this point of view, the more manifold the advantages of the step appeared; so they came to the conclusion that the only way of providing for Oliver effectually, was to send him to sea without delay (1855, p. 23).	Zbór tedy, naśladowując przykład tak zbawienny, zaczął radzić nad uwolnieniem się od wszelkiego kłopotu wysłaniem Oliwera Twista na morze, na jakim małym, kupieckim okręcie, do byle jakiego portu bardzo niezdrowego, i jednogłośnie na to się zgodził, że miejsca lepszego dla tego chłopca znaleźć nie można. Zrobili bowiem tę uwagę, że wielkie było podobieństwo, iż go kapitan okrętu, według swego zwyczaju, albo tak długo codziennie po obiedzie chłostać każe, dopokąd go na śmierć nie zachłosta, albo też drążkiem żelaznym głowę mu rozbije; ... a wszystkim jest wiadomo, że te dwie zabawy są zwykłą rozrywką tych panów.  Czem więcej tedy zbór nad tem rozmyślał, i ten względ brał na uwagę, tem liczniejsze korzyści w tem postanowieniu upatrywał, tak dalece, iż w końcu do tego wniosku doszedł, że niezwłoczne wysłanie

	Oliwera na okręt, jedynym i najlepszym sposobem zapewnienia jego losu było (1845, p. 46-47).
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In the first sentence there is a shift visible in the expression *so wise and salutary* translated as *tak zbawienny* [lit. so salutary]. The word *wise* is omitted. Another shift is present in the fragment *as the very best thing that could possibly be done with him* translated as *miejsca lepszego dla tego chłopca znaleźć nie można* [lit. a better place for this boy was not possible to find]. This time the translator used modulation. In the analysed sample there are a few additions, for example *probability* translated as *wielkie było podobieństwo* [lit. great probability], and *według swego zwyczaju* [lit. according to his custom]. Despite the mentioned shifts, it is noticeable that the translator tried to be faithful to the source text. This tendency is present in the sentence *both pastimes, as is pretty generally known, very favourite and common recreations among gentlemen of that class* translated as *a wszystkim jest wiadomo, że te dwie zabawy są zwykłą rozrywką tych panów* [lit. as it is known to everyone that these two pastimes are common recreations of those gentlemen]. This time the procedure of literal translation and of transposition were used. By way of analogy the sentence beginning with the phrases *the more the case presented itself to the board* rendered as *czem więcej tedy zbór nad tem rozmyślał* was translated. Again the procedures of literal translation and transposition were applied. The sample ends with the fragment *the only way of providing for Oliver effectually, was to send him to sea without delay* translated as *jedynym i najlepszym sposobem zapewnienia jego losu było* [lit. it was the only and best way to provide for his fate]. This time the procedure visible in the part in question is modulation.

Table 6. Violence towards children in *Oliver Twist*.

The source text	The target text
He wants the stick now and then; it'll do him good; and his board needn't come very expensive, for he hasn't been overfed since he was born. Ha! Ha! Ha! (1855, p. 21).	Trzeba, prawda, czasami kija na niego, ale ten mu nic nie szkodzi; jest nawet owszem rzeczą bardzo zbawienną dla niego. Żywność jego wiele kosztować nie będzie, gdyż on już od dzieciństwa do skromności w jedzeniu przyzwyczajony ... ha!.. ha!... (1845, p. 37).

In the examined sample there are a few shifts worth mentioning. One of such shifts can be witnessed in the fragment *he wants the stick now and then* translated as *trzeba, prawda, czasami kija na niego* [lit. one needs to use the stick for him sometimes]. The procedure used here is modulation. It is interesting to observe how the remaining part of the sentence was translated. The anonymous translator rendered the expression *it'll do him good* as *ale ten mu nic nie szkodzi; jest nawet owszem rzeczą bardzo zbawienną dla niego* [lit. but it will not harm him at all; it is even salutary for him]. As we can see, the dominant procedures visible here are modulation and adaptation. In the same vein the subsequent sentence was translated. The words *his board needn't come very expensive* translated as *Żywność jego wiele kosztować nie będzie* [lit. food will not be expensive] illustrate how the translator disambiguates between the source and the target context. The procedures used there are also modulation and adaptation.

## 5. Findings and Discussion

The analysis comprised six source text samples juxtaposed with their translated target text counterparts. The reason to analyse the fragments is to observe how the anonymous translator of *Oliver Twist* dealt with the theme of social injustice in the Polish rendition and what shifts occurred between the source and the target versions.

The first scrutinised part refers to the divorce regulations in *Oliver Twist*. The shifts that occurred between the original and its Polish translation are present in the form of addition, modulation and adaptation. In terms of comparison, thanks to the application of additions, the target version is more saturated with emotions than its source counterpart. The translator used contextual disambiguation.

The second sample deals with the situation of women in *Oliver Twist*. The shifts that are observed are in the form of modulation, equivalence and adaptation. Additionally, semantic and lexical disambiguation is visible.

The third fragment concerns the appalling conditions of boys working as chimney sweeps in *Oliver Twist*. The shifts that occurred in the sample are in the form of modulation and adaptation. The translation is a paraphrase of the original.

The fourth part presents the attitude of the English authorities towards violence and social injustice in *Oliver Twist*. The translation procedures used here are adaptation and addition. In an attempt to apply semantic disambiguation, the Polish translator distorted the meaning (in the source text – *three or four* boys; in the target text – *two or three* boys). Thanks to additions, the emotional impact of the target version is stronger and more explicit than the impact the source version makes on readers.

The fifth excerpt shows the ways to get rid of orphans in *Oliver Twist*. The observable translation procedures are modulation, addition, literal translation and transposition. The scrutinised fragment is a mixture of paraphrase and literal translation.

The sixth sample illustrates the violence towards children in *Oliver Twist*. The dominant translation procedures are modulation and adaptation. Consequently, the translation is a kind of the paraphrase of the original.

## 6. Conclusions, Implications, Limitations

The purpose of the article was to examine how the theme of social injustice was translated in *Oliver Twist* (1845). It was to be seen what shifts occurred between the source and the target text as a result of the translator's initiative. In the analysis such translational parameters as translation shifts, disambiguation and direct and oblique translation techniques are used.

Table 7. The results of the study

No.	The analysed translation	Translation shift	Direct and oblique procedures	Disambiguation
1.	<i>Oliwer Twist</i> (1845, p. 24-25)	present	<b>addition</b> , modulation, adaptation	lexical, semantic and <b>contextual</b>
2.	<i>Oliwer Twist</i> (1845, p. 134-135)	present	<b>modulation</b> , equivalence, <b>adaptation</b>	lexical, semantic
3.	<i>Oliwer Twist</i> (1845, p. 35)	present	<b>modulation, adaptation</b>	lexical, semantic
4.	<i>Oliwer Twist</i> (1845, p. 36)	present	<b>adaptation, addition</b>	lexical, semantic and <b>contextual</b>
5.	<i>Oliwer Twist</i> (1845, p. 46-47)	present	modulation, <b>addition</b> , transposition, literal translation	lexical, semantic
6.	<i>Oliwer Twist</i> (1845, p. 37)	present	<b>modulation, adaptation</b>	lexical, semantic

Based on the analysed research material and collated data it is to be inferred that in all samples under scrutiny the translation shifts occurred. The presence of translation shifts proves that the Polish anonymous translator shifted towards the target text by taking the initiative to tailor the target text to the preference of the readers. The shifts that occurred were undertaken in an attempt to make the target text understandable, unambiguous and explicit to the Polish readers. Although the anonymous translator of *Oliver Twist* tries to be faithful to the source text and his general approach may be deemed as literal, when translating parts referring to the theme of social injustice frequent shifts as well as semantic lexical alterations are witnessed.

The most visible and dominant shifts are observable in the samples dealing with the divorce regulations (Table 1), the situation of women (Table 2) and the violence towards children (Table 5). In the excerpt concerning the attitude of the English authorities towards violence and social injustice in *Oliver Twist* (Table 4), due to the translator's intervention and the translator's semantic disambiguation, the meaning of the source version has been distorted (in the source text – *three or four boys*; in the target text – *two or three boys*).

In the theme of social injustice the dominant shifts occurred in the scope of the oblique translation techniques. The translator's initiative is most frequently visible in the form of modulation, adaptation and addition. As a result of the mentioned translation procedures, the target version constitutes a paraphrase which aims at explaining the meaning to the Polish readers. The translator's effort to clarify the meaning in the theme of social injustice proves that this issue must have been important to the Polish translator.

What is more, the application of additions in the selected samples (Table 1, 4, 5) results in intensifying the emotional impact of the mentioned translations. Hence, the theme of social injustice is more explicit emotionally and semantically in the Polish translations than in the source counterparts.

It is to be noted that the analysis of the samples under scrutiny is not finite and supposedly, further analysis of issues concerning social injustice in *Oliver Twist* would contribute to wider perspective of the examined theme.

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